



*H*istoric *P*reservation  
A Guide for Property Owners



*Beloit, Wisconsin*

# About the Cover

## Restoration In The Bluff Street Historic District

Located at 729 Bluff Street in the Bluff Street Historic District, this two-story home is an excellent example of restoration in Beloit.

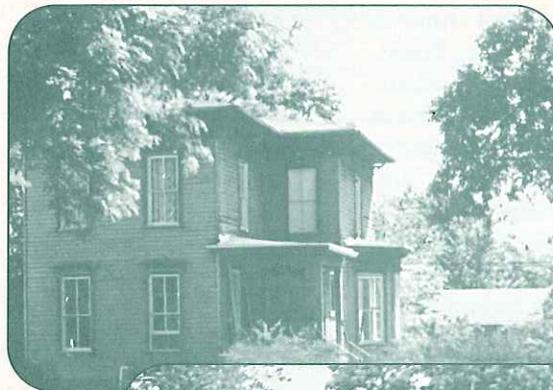
Constructed in two stages using two different architectural styles, its charm and character are accented by its unique design. In 1859, the original structure was constructed in a Greek Revival style, while the front addition was completed in 1875 in the Italianate style.

Listed on the National Register of Historic Places, the Italianate front features a low hip roof with overhanging eaves supported by single brackets. The tall windows topped by pediment-shaped lintels are the architectural traits which enhance a home of this period.

Originally occupied by O.B. Olmstead, an inventor at Beloit Iron Works, it has since had three more owners: Mary McIntyre, Alice Laws, and its present owners, Andrew and Maggie Janke.

After the Jankes took over the home in 1987, they turned a house in disrepair into a beautiful historic landmark. Using historically correct materials, textures, and colors, the original appearance and design have been restored.

This home is one of the first historic residential tax credit projects in Wisconsin. It has won awards from the local Landmarks Commission for colorization and landscaping in historic districts.



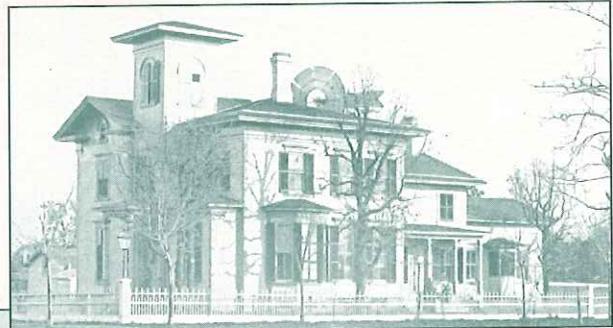
# Original Homes of Beloit

The Beloit area owes much of its heritage to Native American settlements on the banks of the Rock River, where early white settlers built trading camps and transportation routes. This Native American legacy remains in the form of twenty-two effigy mounds built between A.D. 700 and 1200 on 40 acres of river bluff where Beloit College is now located.

The City of Beloit's intriguing history began in the 1820's when a French-Canadian fur trader built a cabin near the confluence of the Rock River and Turtle Creek. Attracted by the rolling farmland and water sources, by 1839 more than 200 New Englanders settled around what now is known as downtown Beloit. Located on the Wisconsin-Illinois border and the Rock River, it quickly became home to many manufacturers and other thriving businesses.

Although Beloit is a modern, forward-thinking city today, its citizens have not forgotten the seeds its founders planted, and much of the rich cultural history of this city is still evident in its streets, parks, churches, buildings, and houses.

To the right is a small sample of the homes that can be found in the historic districts discussed in this brochure. Pictured at the turn of the century, these Italianate, Stick Style, Queen Anne, and Greek Revival homes represent some of the architectural styles of historic Beloit and serve to illustrate the potential for historic preservation and restoration in our community.



703 Park Avenue



212 Bluff Street



323 St. Lawrence Avenue



616 Harrison Avenue



635 College Street

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# Acknowledgements

This publication was sponsored by the City of Beloit in an effort to inform and educate its residents on the importance of Historic Preservation. It is intended to be a resource for assisting property owners of historic sites, or within Beloit's historic districts, on restoration, rehabilitation, and renovation of these landmarks.

The City of Beloit would like to thank the following individuals and organizations for their participation in the research and input to make this publication possible.

## The Beloit Landmarks Commission

Steve Frevert, Chairperson

B.J. Campbell	Tom Clippert
James Coutts	Dan Draeving
Jerome Elliott	Patrick Gathof
Dennis Keeney	Carolyn Lowery
Beverly Nelson	

## The Beloit City Council:

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Vicki Jentoft-Johnson, Vice President  
Tom Clippert                      Hugo Henry  
Vern Marks                        Beverly Nelson  
William Watson

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# Introduction

*"Architecture is a record of who we are, as well as a dialogue with those who come before and after us."*

*- Maya Lin*



**M**uch of Beloit's history is contained in its buildings, streets, and parks. Through an intensive historic survey conducted from 1981 to 1984, Beloit identified its most important historic architecture. The survey was funded through a matching grant from the City of Beloit and the State Historical Society of Wisconsin, and was done in conjunction with the Rock County Historical Society.

The findings of this survey resulted in several nominations to the National Register of Historic Places. Properties and districts worthy of preservation because of their historical, architectural, and archaeological value were then officially listed. The National Register program was established by the National Historic Preservation Act of 1966 and is administered by the United States Department of the Interior.

It is now a requirement that all Wisconsin cities and villages with properties listed on the National Register enact historic preservation ordinances. This law authorizes the expansion and maintenance of a register of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, and culture.

Of the many potential districts within the City of Beloit, three were selected for inclusion based on the National Register criteria. The clusters of architecturally significant buildings found in these districts played a major role in the history of Beloit.

These districts — the Bluff Street Historic District, the College-Park Historic District, and the Merrill Street Historic District — along with a number of individual sites, embody the history of the city's early settlement and subsequent growth.

To protect Beloit's buildings and sites listed on the national, state or local register, the City Council adopted a local Preservation Ordinance, which established certain policies, procedures, powers, duties, and regulations to preserve and protect local cultural heritage. The Beloit Landmarks Commission was formed and is empowered to oversee this ordinance.

Through heightened public awareness and official recognition of historic properties, preservation is becoming a tradition in Beloit. It encourages maintaining the cohesiveness, uniqueness, and character of the community.

Owners of designated sites who are renovating their properties must follow the preservation guidelines that are outlined in this brochure. Incentives are provided by the city to assist in some areas of renovations.

# Architectural Styles of Beloit

## Nineteenth-Century Styles



**Federal Style (1780-1840)** — The Federal style is typified by a low-pitched roof, smooth facade, large glazed areas, and elliptical fan light with flanking slender side lights. Tripart windows are often framed in recessed arches.

**Greek Revival (1840-1860)** — Inspired by ancient Greek temples. Rectangular plan often having a wing and a gable roof with returning cornices on gable end. May have a portico with columns.



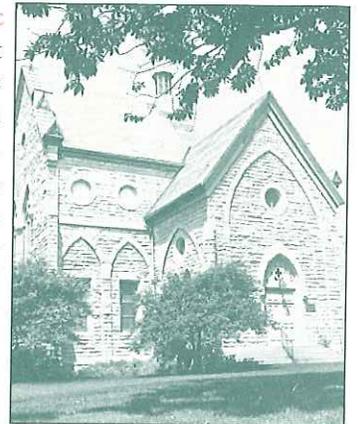
**Italianate 1850s-1870s)** — Simple, rectangular plan with low-pitched hip roof. Characterized by overhanging eaves with single or double curved or scrolled brackets, tall hooded windows, and sometimes a cupola on top.

**Gothic Revival (1850-1880s)** — Loosely based on the Medieval Gothic church. Characterized by steeply pitched roofs, pointed arch windows, and fancy “gingerbread” trim and ornaments.



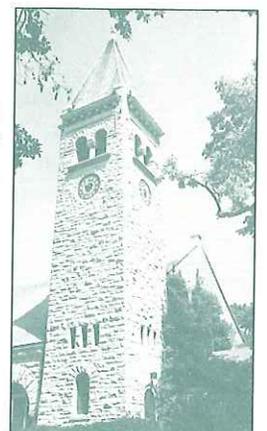
**Second Empire (1865-1890s)** — Named for the Parisian building program initiated by Napoleon III. Often similar in plan to the Italianate style. Its distinguishing feature is the mansard roof.

**Victorian Gothic (1860-1890)** — Most Victorian styles are loosely based on Medieval prototypes. Multi-textured, multi-colored walls, strongly asymmetrical facades, and steeply pitched rooms are common features.



**Stick Style (1870s-1890s)** — Based on the “truthfulness” of wood construction. Characterized by steep gable roofs, pointed dormers, porches, and projecting eaves decorated with lacy triangulation. Distinguished by insistent narrow vertical and horizontal siding interspersed with diagonal “bracing.”

**Richardsonian Romanesque (1880s-1910)** — Usually monumental in appearance with a sense of heaviness and ruggedness in brick and stone masonry, having massive, low rounded arches and “battered” profile.



# Architectural Styles of Beloit



**Queen Anne** (1880-1905) — A varied and decoratively rich style with contrasts of material, shapes, textures, and colors. Sometimes embellished by towers with conical roofs, encircling porches, multiple steep irregular roofs, as well as irregular massing.

**Four-Square** (1900-1930) — A simple design often containing one or more dormers, with a full-length porch carried on doric columns. Craftsman, Prairiesque, and Colonial Revival influences are frequently found.



## Twentieth-Century Styles

**Colonial Revival** (1880-1955) — A gambrel roof with Dutch Colonial or Georgian details, ornate entryways and dormers often found in front facades.



**Neo-Classical Revival** (1900-1940's) — Symmetrically arranged masonry buildings, often for public use, having a classical pedimented porticos with columns.



**Tudor Revival** (1890-1940's) — Buildings ornamented with contrasting materials, often with gable roofs. Characterized by stucco between timber boards, simulating half timbering construction.

**Georgian Revival** (1900-1940's) — Formal arrangement of parts with symmetrical composition possessing classical detail. Facade often has a projecting pavilion with columns and Venetian or Palladian windows.



**Prairie** (1900-1920's) — Developed by Frank Lloyd Wright and others emphasizing the horizontal with long low roofs, overhanging eaves, and bands of ribbon windows.



**Bungalow** (1900-1925) — Typified by a low-pitched gabled roof and wide overhanging eaves. Usually with one story wings or porches. Facade, cornices, and eaves emphasize the horizontal lines of the design.

**Craftsman** (1905-1930) — Low-pitched gabled roof (occasionally hipped) with open eaves and exposed rafters and ridge beams. Tapered square columns or pedestals support the porch roof.



# Historic Districts

## The Bluff Street Historic District

The Bluff Street Historic District is one of the oldest residential areas of the city. Settled in the late 1840s following the construction of the first bridge across the Rock River, it encompasses some of the most monumental homes built on the west side. It includes 117 buildings and sites on a portion of Bluff Street from Merrill Street south to Shirland Avenue.

Throughout the 19th Century, the Bluff Street Historic District was home to many city leaders who spared little expense in the construction of their homes. Skilled laborers also built homes here. Although more modest in size, these homes were distinctive in style and detail. The district includes many styles of residential architecture, including Greek Revival, Italianate, and Queen Anne Victorian.

## The College-Park Historic District

The College-Park Historic District includes Beloit College, the east side residential neighborhood, and Horace White Park — three significant elements from Beloit's history. The district's 180 buildings and sites possess rich heritage tied to the origins of the City of Beloit and its New England founders. It is bound by Pleasant Street on the west, Wisconsin Avenue on the east, Bushnell Street and Public Avenue on the south, and Clary Street on the north.

Located on land donated by the citizens of the city, Beloit College dominates the College-Park Historic District and serves as the catalyst for the area's national recognition. Beloit College was chartered in 1846. It is Wisconsin's oldest college in continuous academic existence and is home to numerous historically significant buildings. The neighborhood grew up around Beloit College, with many of its early residents associated with the college. The neighborhood character was created when many prominent families built large, comfortable homes representing Italianate, Queen Anne, and Early Colonial Revival architectural styles.

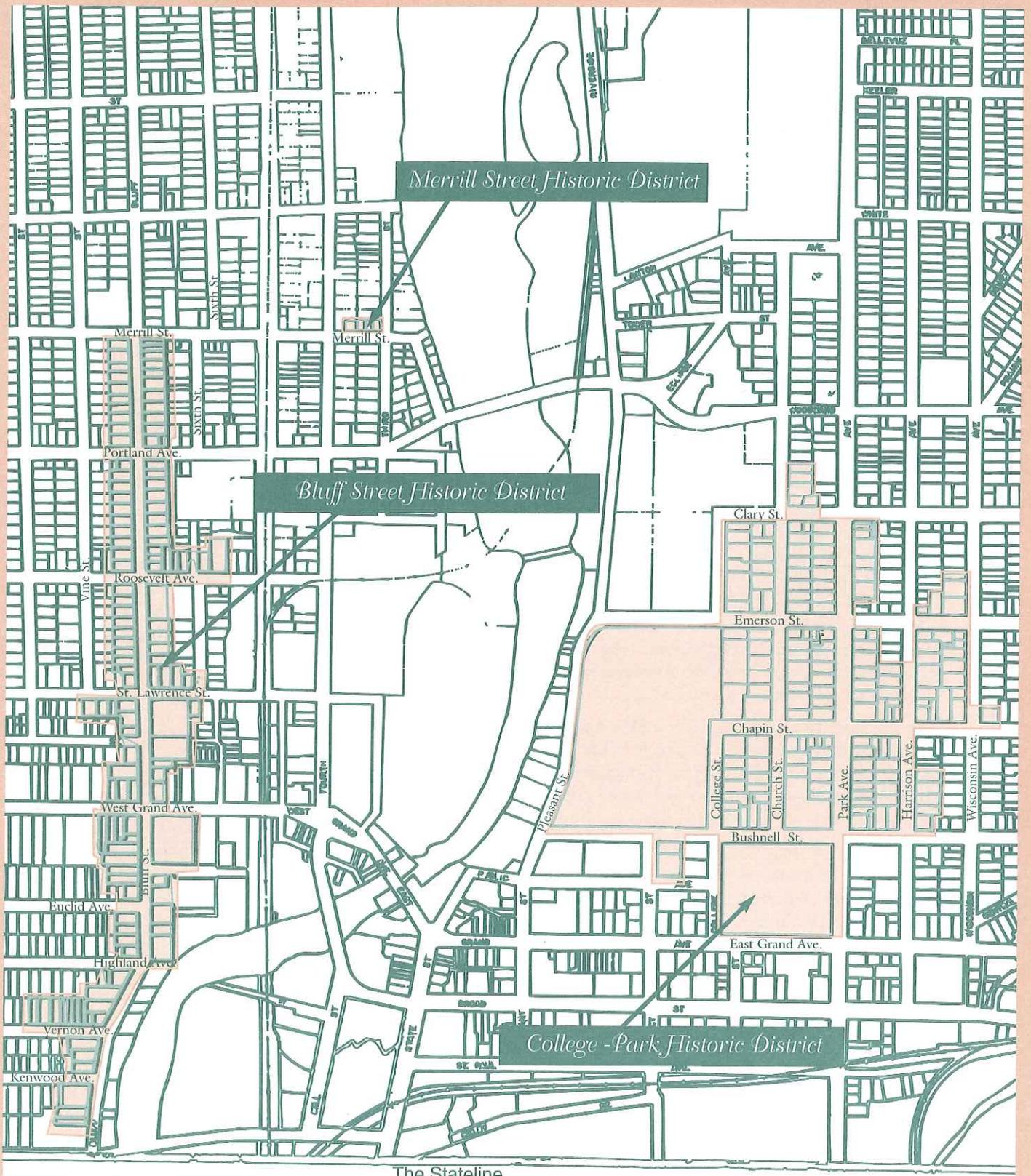
The district also is the site of two churches built in Greek Revival and Romanesque Revival styles. Near these churches, Horace White Park is a significant feature to the district. Not only was it site of the first schoolhouse in Beloit, it also served as a public square around which the village began to grow.

## The Merrill Street Historic District

The Merrill Street Historic District encompasses four homes located on the north 100 block of Merrill Street. It is flanked by Fourth Street to the west and Third Street and the Rock River on the east. These four working-class structures originally housed factory workers employed by the neighboring industries to the west side of the river. The district is distinguished from its environment by its visual coherence.

Known locally as Brasstown Cottages, these four one-story, side-gabled vernacular dwellings are uniform in design, featuring the T-Plan: two rooms wide and three rooms deep. The physical boundaries of three empty lots, a commercial strip, a church, and the river are self-limiting factors that set the block apart as a complete unit. The houses' unobstructed settings and architectural uniformity provide key elements in replicating a working-class streetscape of about 1895. The district is part of a larger residential area located to the south, east, and north.

# Historic Districts



The Stateline

# *Benefits of Historic Preservation*

## *Ordinance Establishes Preservation Incentives*

A listing in the National Register of Historic Places officially ties the significance of the property or district to the heritage of the local community, state, or nation. Federal and state tax benefits and local grant money are available to qualified owners of historic properties.

At the federal level, income-producing properties that undergo rehabilitation work are eligible for a 20 percent federal investment tax credit if they are on the National Register. This rehabilitation work must be certified by the National Park Service and must be approved by the Secretary of the Interior. The costs of the rehabilitation work must be greater than the value of the building as computed for federal income tax purposes. In addition, a 5 percent income tax credit is available from the State of Wisconsin for pre-approved projects.

At the state level, Wisconsin offers a 25 percent state income tax credit for homeowners who are doing rehabilitation work on their historic owner-occupied residences. To qualify, the property must be in Wisconsin, be owner-occupied, and be listed on the State Register. All proposed projects must meet the Secretary of the Interior's Standards for Rehabilitation prior to any construction. At least \$10,000 must be spent on the project within 2 to 4 years. A maximum credit of \$10,000 is applied to state income tax.

At the local level, Beloit offers a 50% matching grant for repairs or replacement of porch skirts, railings, or front storm doors. Applicants are eligible for up to \$250 per item, in reimbursement for work completed in accordance with an approved certificate of appropriateness. (i.e., 3 railings and 1 storm door = \$1,000)

For more information on this program, contact the State Historical Society at 608-264-6490, or Beloit City Hall at 608-364-6700.

## *Ordinance Improves Community Value and Quality of Life*

Most newer buildings cannot duplicate the ornamentation and craftsmanship found in older structures. In the past, people preferred the more contemporary and fabricated designs of newer buildings.

More recently, historical buildings have earned a renewed respect among people. Communities around the country are trying to save as many historic landmarks and as much historic character as possible.

The maintenance and preservation of such buildings increase the aesthetics and desirability of each community that participates. Consequently, property values in historic districts increase at a higher rate than those in other parts of a city. The City of Beloit contains a great deal of history and potential for restoration. Preservation of its historic sites has stabilized and increased the Districts' property values. The preservation ordinance will greatly benefit not only the historic districts but the entire city.

An historic district is among a community's greatest assets. It is one of the top five reasons why tourists will visit a community. These areas draw visitors not only from surrounding areas but from around the country. Once here, they will spend their tourism dollars and add significantly to the local economy of Beloit.

## *Owner Requirements*

Owners of historic properties located in Beloit have certain obligations to meet before they begin any construction, reconstruction, exterior alteration, demolition, landscaping, or additions of porches, fences, or signs.

To enhance the historic character of individual homes and the appearance of the overall districts, the ordinance recommends the use of historically correct colors. Charts of acceptable colors and paint can be obtained from paint stores in our community. It is necessary to use proper materials to minimize decay, rotting, and rusting. (see color charts on page 12 and 13.)

# Tax Credit Requirements

## Summary of Requirements for State and Federal Tax Credit Programs

### Historic Status

- Listed in the National Register of Historic Places
- Listed in the State Register of Historic Places
- Located in a National Register District
- Located in a State Register Historic District
- Eligible for National Register, but not yet listed
- Eligible for State Register, but not yet listed
- Built before 1936

Federal 20% credit for income-producing historic buildings	Federal 20% credit plus Wisconsin 5% supplemental credit for income-producing historic buildings	Wisconsin 25% Historic Rehabilitation credit for non-income-producing, owner-occupied residents	Federal 10% credit for non-historic, income-producing buildings
yes	yes	yes	
		yes	
yes	yes	yes	
		yes	
yes	yes		
		yes	
			yes*

### Types of Work that Qualify for the Credit

- Exterior Work, excluding site work
- Interior decorative work
- Structural, heating, plumbing, and electrical work
- Architectural fees and state register nomination costs

yes	yes	yes	yes
yes	yes		yes
yes	yes	yes	yes
		yes	

### Application Requirements

- Must submit federal applications
- Must submit state applications
- Work must be approved before work may begin

yes	yes		
		yes	
	yes	yes	

### Minimum Expenditure to Qualify for Credit

- Cost of rehab must exceed the building's adjusted basis
- Cost of eligible work must exceed \$10,000

yes	yes		yes
		yes	

### Limitations on the credit

- Subject to \$10,000 maximum credit
- Subject to federal passive loss rules

		yes	
yes	yes		yes

\*Note: Owners of buildings built before 1936 may qualify for the federal 20% historic preservation tax credit if their properties are eligible for listing on the National Register and they obtain a preliminary certification of significance through the Part 1 application process.

A complete listing of the rules governing these programs is beyond the scope of this summary. If you plan to apply for a tax credit, you should contact the Division of Historic Preservation (DHP) to discuss the details and to ensure that you are working with the most current rules.

To receive program information, please contact the following numbers:

608/264-6500 to receive applications and information about the federal or state historic preservation tax credit programs.

608/264-6490 or 608/264-6491 for planning a rehabilitation project.

608/264-6512 for listing properties in the State Register or National Register.

# Historic Preservation Ordinance

Beloit's Historic Preservation Ordinance was adopted in 1989 to provide local protection to the buildings and sites of local importance. It encompasses approximately 350 properties, including Beloit College, Horace White Park, archaeologically significant effigy mounds, churches, homes, and commercial buildings.

The Preservation Ordinance (Chapter 32) states: SEC. 32.01

(1) The policy of the Preservation Ordinance shall be to protect, enhance, and perpetuate historic landmarks, landmark sites, and historic districts which represent or reflect distinctive and important elements of the City's or State's architectural, archaeological, cultural, social, economic, ethnic, and political history and to develop appropriate settings for such places.

(2) Safeguard the city's historic and cultural heritage, as embodied in such historic landmarks, landmark sites, and historic districts by appropriate regulations.

(3) Stabilize and improve property values.

(4) Foster civic pride in the beauty and accomplishments of the past.

(5) Protect and enhance the city's attractions to residents, tourists, and visitors, and provide support and stimulus to business and industry.

(6) Strengthen the economy of the city.

(7) Promote the use of historic landmarks, landmark sites, and historic districts for the culture, education, and general welfare of the people of the city and visitors to the city.

To oversee change in the historic districts and historic buildings, the Historic Preservation Commission, now known as the **Landmarks Commission**, was established. The Commission reviews all plans for construction, reconstruction, exterior alteration and demolition.

The commission is empowered by the Preservation Ordinance to: (1) Designate landmarks and landmark sites, and recommend historic districts. (2) Regulate construction, reconstruction, and alteration of any landmark, landmark site, or historic district. (3) Regulate the demolition of any landmark or improvement in the historic district. (4) Recognize by suitable marker any landmark, landmark site, or historic district. (5) Amend or rescind the designation of a landmark, landmark site, or historic district.

The Landmarks Commission is made up of eleven Beloit citizens who volunteer their time, each with an interest in

preservation and a specific knowledge that will be of importance in making informed decisions about the historic buildings. The commission consists of an architect or someone knowledgeable of construction, a licensed real estate agent or broker, an historian or archaeologist, two members of the city council, two citizen-at-large members, an attorney, a representative of the Beloit Historical Society, a resident of the College-Park Historic District, and a resident from the Bluff Street Historic District or Merrill Street Historic District.

Before owners of landmark properties can make changes to their home exteriors or landscaping, the commission must review plans and issue a "Certificate of Appropriateness." Building permits will not be issued until this certificate is obtained. Painting exteriors or small repair projects that replace like-with-like materials may not require a certificate. Applications for the "Certificate of Appropriateness" may be obtained through the Landmarks Commission staff at City Hall and are free of charge.

Applicants must then present written project plans with drawings and/or photographs to the Commission. Plans should explain the project and what it will look like when completed. Commission meetings are held the third Tuesday of each month at 7:00 p.m. in the City Hall Forum. The commission also meets on the first Tuesday of the month from April to September. Once the certificate is granted, the applicant must see the Building Inspector for appropriate building permits.

The Commission is empowered to issue stop-work orders on projects that are not in compliance with the certificate. Fines may be issued of no less than \$25 per day and no more than \$200 per day if the property is cited for non-compliance and the problem is not corrected.

City of Beloit Landmarks Commission  
Beloit, Wisconsin

**CERTIFICATE OF APPROPRIATENESS**

Return completed application to: Beloit Landmarks Commission  
Dept. Community Development  
City Hall • 100 State Street  
Beloit, WI 53511

Please type or print clearly:

1. Name of Applicant: \_\_\_\_\_  
Address of Applicant: \_\_\_\_\_  
Telephone (daytime): \_\_\_\_\_  
Name of the Historic District Where Property is located: \_\_\_\_\_  
Present Use of Property: \_\_\_\_\_

2. Name of Owner of Property: \_\_\_\_\_  
(if different than applicant)  
Address of Owner of Property: \_\_\_\_\_  
Telephone (daytime): \_\_\_\_\_

3. Attachments: Please include any or all of the following, as appropriate for your request:  
\_\_\_\_\_ Site plan of the lot Please indicate north, footages, adjoining structures, etc.  
\_\_\_\_\_ Sketches, drawings, building and streetscape elevations, and/or annotated photos  
\_\_\_\_\_ Exterior photos  
\_\_\_\_\_ Specifications (material) for the project  
\_\_\_\_\_ Phased development plan for the project (if proposed)  
\_\_\_\_\_ Inspection Report (required for demolition requests *only*)  
\_\_\_\_\_ Cost estimates for the project  
\_\_\_\_\_ Other (please explain) \_\_\_\_\_

4. Source of Funds: Please indicate if funds for the project are being secured from any of the following sources: \_\_\_\_\_ NHS \_\_\_\_\_ City of Beloit \_\_\_\_\_ SMSW \_\_\_\_\_ Federal

*Sample*

COA Application  
Page 2

5. Description of the Project: Please describe each item of the project separately (additional sheets may be necessary)  
Project item: (Please include existing condition(s) when describing item. Also describe proposed work. Material(s) to be used, impact item would have on existing historical/architectural features of the property.) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

NOTE: All Certificates of Appropriateness are approved for one (1) year from the date of approval unless additional time is requested at the time of approval of the Certificate of Appropriateness.  
Attendance is recommended. If additional information is required, upon absence of the applicant, the application may not be acted upon.

The Beloit Landmarks Commission meets every third Tuesday of the month at the Forum, Beloit City Hall, 100 • State St., Beloit, WI. 53511.  
Applications must be filed with the Commission at least ten (10) days prior to the commission's monthly meeting date.

If you have questions or need assistance in completing this form, please contact the Landmarks Commission staff person at Beloit City Hall, Dept. of Community Development or phone 608-364-6700.

6. Signature of the Applicant: \_\_\_\_\_  
Date: \_\_\_\_\_

# Preservation Guidelines

## Historic Preservation Definitions

**RESTORATION:** To make repairs using products that contain the material, design, texture, and color of the building's original appearance.

Replacing a rough-cut 2" x 4" wall stud with a rough-cut 2" x 4" wall stud and replastering walls.

*Old wall — plaster and studs — same design*

**REHABILITATION:** To make repairs using similar material that replicates the design, material, and color of each component in order to maintain the building's original appearance.

Replacing a rough-cut 2" x 4" wall stud with a new 2" x 4" (actual dimension 1-3/4" x 3-3/4") furring out the difference and applying drywall.

*Old wall — new drywall — same design*

**RENOVATION:** To make repairs in materials that are not original and do not replicate the building's original appearance. For example:

Replacing a roughcut 2" x 4" wall stud with a metal 1/2 stud opens the wall to an adjoining room.

*Remove wall — different design — different appearance*

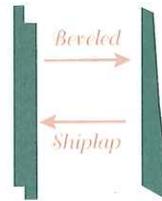
## Rehabilitating Facades

The building elements which most often contribute to the historic integrity of a specific site or structure will have established guidelines for maintenance, repair, and replacement techniques. Changes and additions to the facade should be compatible with that of the original design. When possible, original materials and details should be retained. If needed, new materials should duplicate to the fullest extent possible the old in size, shape, and texture.

## Wooden Siding

Siding is an important element in determining the age and style of an historic house. Siding comes in various shapes and sizes. Typically, wooden siding is in 4" or 6" widths. In order to provide a weather-tight barrier, siding is overlapped by several inches.

Siding is usually either beveled clapboard, or shiplap style. When properly maintained, it never has a woodgrain appearance; the finish is smooth or has slight brush line markings. Only when wooden siding is left untreated does exposure to water and the elements cause the wood grain to rise.



Wood is a common material for architectural features such as cornices, brackets, bulkheads, and window framing. These features are important in defining the overall historical character of older homes. Wood requires proper maintenance, and the preservation of wooden architectural elements is of particular importance in rehabilitation projects.

To protect wooden siding from moisture and harmful sunlight, you must retain paint and varnish coatings. Complete removal of paint is necessary only when paint surface failure such as peeling has occurred. It should be done using the gentlest methods possible to protect the wood's surface and paint should be reapplied as soon as possible. Sandblasting should never be used.

Whenever possible, wooden architectural elements and siding should be repaired rather than replaced. Replacement of wooden features should only be used for patching and splicing into irreparable portions. Any wooden feature that is too deteriorated to repair should be replaced with a material that can duplicate the original appearance.

# Beloit Past and Present



219 Roosevelt Ave.

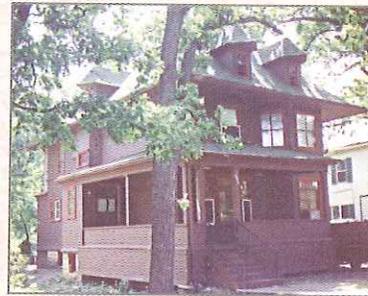


231 Roosevelt Ave.

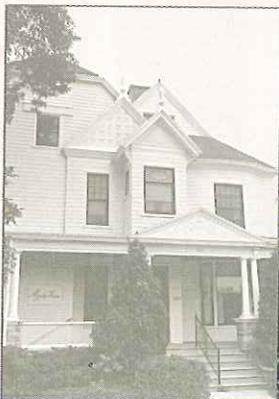


609 Harrison Ave.

303 W. Grand Ave.



407 Bluff St.



423 Bluff St.

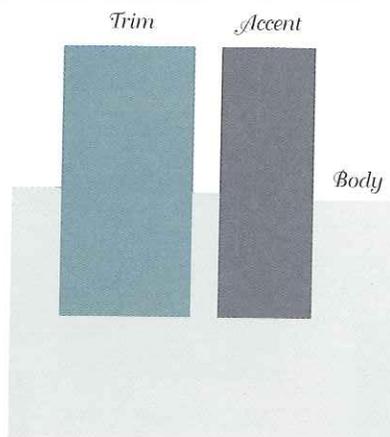


# Historic Preservation Colors

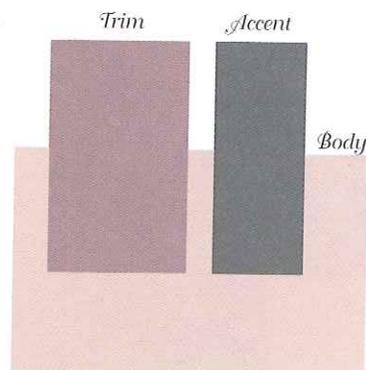
While using bold and bright colors may be tempting, simpler colors work best with the character of older homes. If possible, use the original colors, which can be found by looking at old layers of paint or by researching colors typically used on homes of that particular style. If a new color is necessary, follow these basic rules:

- Do not use too many colors, which diminishes the overall effect. For the best effect, limit the color you use to two or three, taking into consideration that the roof also will lend another color to the picture. Choose colors appropriate with the location.
- Be cautious when selecting basic colors. To assure you've selected the right colors, try them out on a model. In general, white and off-white nearly always look good, cream is difficult to relate with others, natural muted colors relate well to the environment and other homes as well as white, pastels should be used only in sunny climates, and stronger colors can work with white or off-white trim.
- When in doubt, the safest method is to paint the moving parts of a window white. This creates an elegant and crisp look against the contrasting blackness of the window panes.
- Bright colors should be limited to focal points such as doors. If the front door is not in good enough shape to finish it with a natural look, you should consider a bright color for this central focal point. Black and white also work well. Whatever color you use, do not use a high-gloss paint, as it distracts from the color's effects.

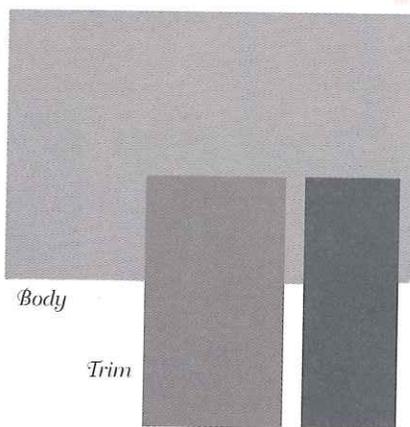
These colors are only sample possibilities and may not be exact to original palettes. They show designated colors for the body, trim and the accent colors. These color swatches were provided by Sherwin Williams of Beloit. Other colors are available from all area paint stores. Ask for historically correct paint charts.



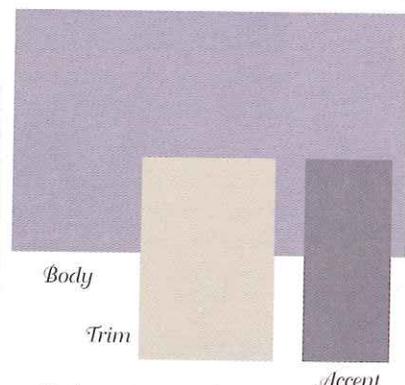
Body: Silverpointe  
Trim: Greek Isle  
Accent: Pebble Path



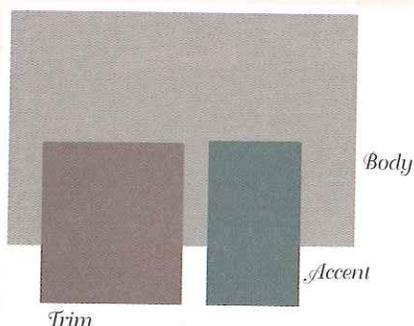
Body: Hacienda  
Trim: Trellis Rose  
Accent: Manor House



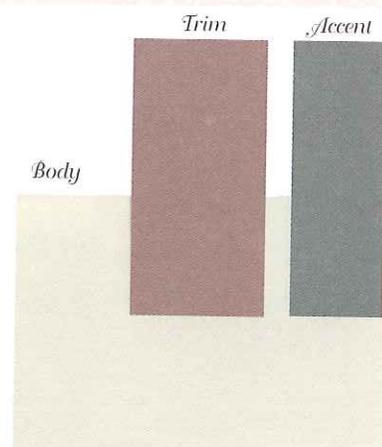
Body: Palisade  
Trim: Foothills  
Accent: Wrought Iron



Body: Autumn Dusk  
Trim: Plaza Bluff  
Accent: Painted Desert



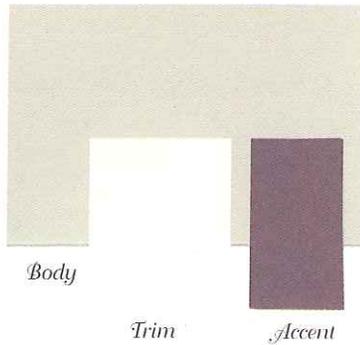
Body: Dry Dock  
Trim: Canyon Wall  
Accent: Olympic Range



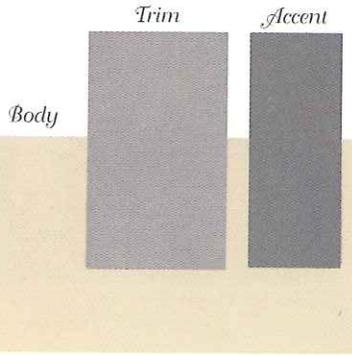
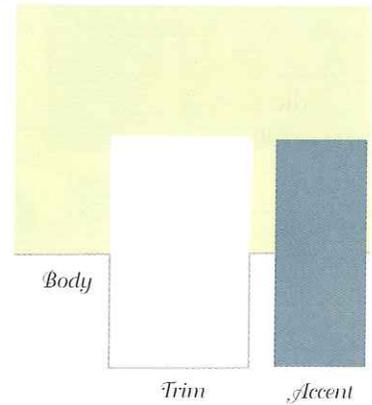
Body: Bungalow Beige  
Trim: Copper Nail  
Accent: Spanish Moss

# Historic Preservation Colors

Body: Pavillion Beige  
 Trim: Casa Blanca  
 Accent: Mesquite Wood

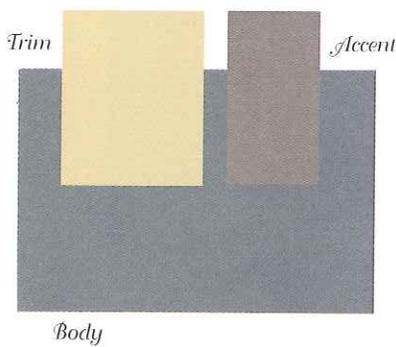


Body: Maize  
 Trim: White  
 Accent: Treasure Key

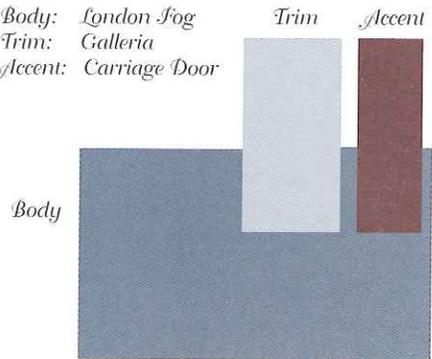


Body: Tower Tan  
 Trim: Faux Marble  
 Accent: Terrace Brown

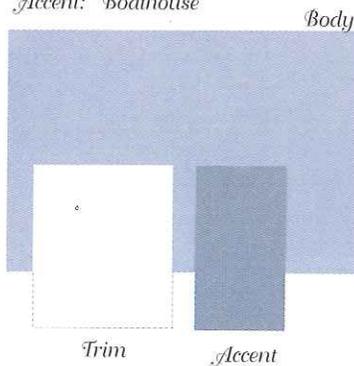
Body: Oxford Ivy  
 Trim: Golden Gate  
 Accent: Log Cabin



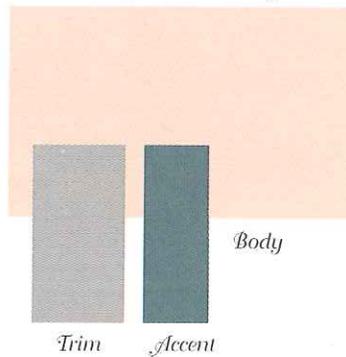
Body: London Fog  
 Trim: Galleria  
 Accent: Carriage Door



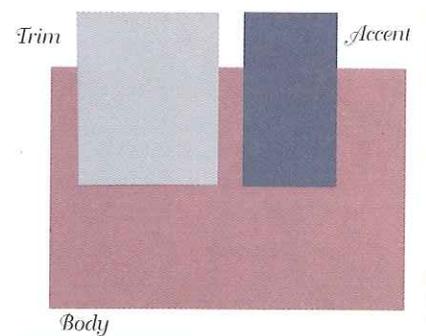
Body: Scandinavian Sky  
 Trim: Paris White  
 Accent: Boathouse



Body: Summer Scent  
 Trim: Sandstone  
 Accent: Falling Water



Body: Forest Berry  
 Trim: Stormy Night  
 Accent: Hunter's Jollow



# Beloit Past and Present



851 Bluff St.



917 Bushnell St.



805 Church St.



842 Park Ave.



731 Park Ave.



# Preservation Guidelines

## Synthetic Siding

Most older homes were constructed with wood. While wood siding is preferred, synthetic siding is permitted by the Landmarks Commission if it matches the existing siding width and is of a smooth finish. Siding in double 4", double 4.5", or triple 3" is appropriate on most historic homes when properly installed. It may be applied directly over existing siding if the window, door, and trim mouldings are built out to the same depth.

After siding is applied, the exterior appearance of the house should closely resemble that of the previous wooden siding. Cornerboards, window hoods, water table boards, belt courses, frieze boards, and bargeboards should not be removed or sided over, but they may be wrapped with aluminum or vinyl.

## Vinyl or Aluminum

If vinyl or aluminum wrapping is installed, all architectural details at the cornice, entry, and windows should be retained. Narrow-gauge material must be used to maintain the original appearance of all details. Decorative architectural elements such as window hoods, scrolls, dentils, brackets, and cornerboards should be repaired or duplicated with material that is similar to the original.

## Masonry

Original masonry and mortar surfaces including brick, stone, concrete, terra-cotta, stucco, and mortar should be repaired wherever possible, repointing mortar joints if missing or deteriorated. Mortar should match the original or be as close as possible to the original composition, color, and texture, and joints should be of the same size and profile as the original. Architectural elements such as brick cornices and piers and terra-cotta brackets must be retained and maintained properly.

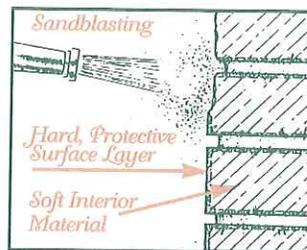
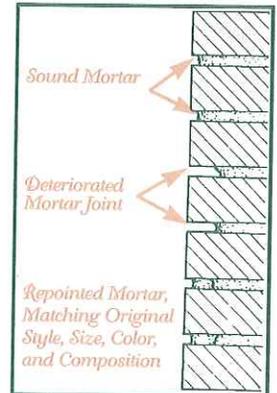
Although masonry materials are some of the most durable used in building traditional homes, they also are very susceptible to damage by improper maintenance or repair techniques, as well as the use of harsh or abrasive cleaning methods. While it sometimes is necessary to clean masonry in order to halt deterioration, the cleaning methods used should be very gentle. State of Wisconsin law prohibits the use of sandblasting, which can cause irreversible damage by destroying the hard protective outer layer of brick and accelerating deterioration.

Masonry surfaces should be repaired by repointing the mortar joints where there is evidence of deterioration, including disintegrated mortar, cracks in mortar joints, loose bricks, damp walls, and damaged plasterwork. Old mortar should be duplicated in strength, composition, color, texture, width, and joint profile.

Cleaning masonry should be done only when necessary to halt deterioration or to remove heavy soiling. It is a must to use the gentlest cleaning means possible, such as low-pressure water and masonry detergents using natural bristle brushes. Before cleaning the entire surface, you should test the method on a small area of the masonry surface to observe the effects for selecting the gentlest method possible.

Whenever possible, exposed masonry should be left unpainted unless paint is needed to protect the surface. If the masonry surface has been painted previously, you should repaint rather than chemically clean the surface.

Before you paint masonry, you should first check and repoint as necessary, scrape off loose paint, clean the surface with a low-pressure mild detergent water wash, and apply a coat of masonry primer. Then you should apply one or two final coats of semi gloss or flat latex paint in a color scheme that is appropriate for the building's original time period. The color scheme also should be appropriate to the architectural style, material of construction, and relationship to surrounding buildings. For color information, see page 12 and 13.



# Preservation Guidelines

## Rehabilitating Windows on Historic Buildings

Buildings in historic districts are often the focal point of residents and visitors. Windows are an important feature in designating many historic buildings. The surface treatment of windows, along with their functional use and decorative features contribute to a building's historic character.

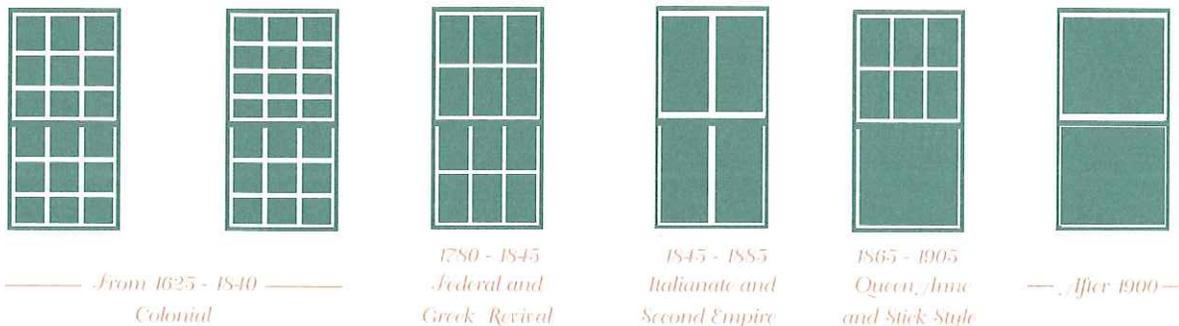
Few features are as easy to change as windows. Therefore, it is essential that their contribution to the overall historic character of the building be assessed. A window's physical condition must be considered before repair or replacement work is undertaken. Never install new windows that are incompatible with the building's historic appearance or that obscure, damage, or destroy the character-defining features.



### Window Divisions

The number of divisions in a window vary depending on the home's style and age. The styles most prevalent in older homes are shown below. They range from nine-over-nine to one-over-one depending on the period of the home.

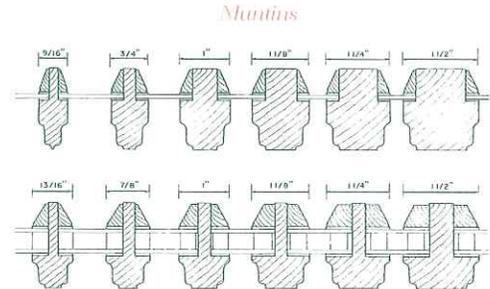
#### Window Divisions for Historic Periods



Most homes in this country have made use of the double-hung window because of its ability to keep rain and snow on the outside. Other types of windows such as horizontal, casement, or picture windows should be avoided.

When replacing a sash, it should duplicate the original with regard to its proportions. Simplified versions may also be installed. Never use window types that are older than the house itself, as this practice creates a false history.

Panes of double-hung windows should maintain a vertical effect. Newer windows with wider panes create an adverse effect that ranges from restlessness to vagueness. The divisions that separate each pane, called muntins, should be sized to maintain the home's historic character. Modern, wide muntins and thin tape muntins should be avoided.



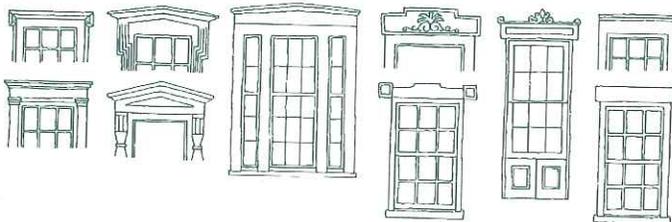
The muntin width and sash depth limit the use of double glazing in historic and reproduction windows. Muntins greater than 3/4 inches wide should always be used because they provide sufficient space to cover the glass spacer of glazing units.

# Preservation Guidelines

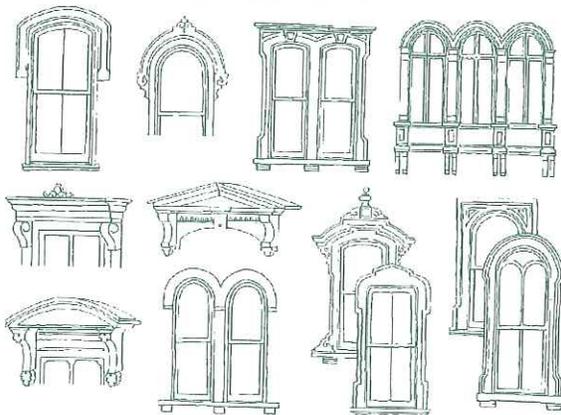
## Appropriate Window Styles for the Older Home

Windows and their shapes and parts should reflect the time period that the older home represents. The examples below represent the architectural window styles found in Beloit's historic districts. Additional information and assistance for window replacements can be obtained from the Landmarks Commission staff at City Hall.

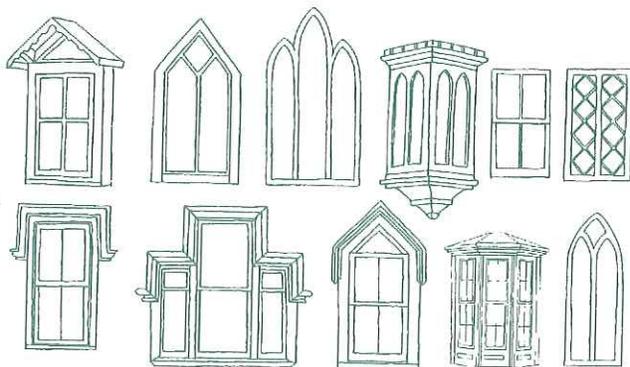
### Greek Revival 1840's - 1860's



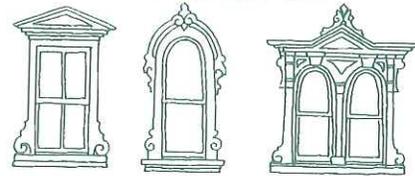
### Italianate 1850's - 1870's



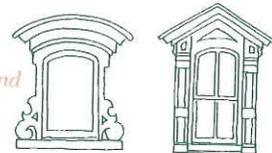
### Gothic Revival 1850's - 1880's



### Second Empire 1865 - 1890

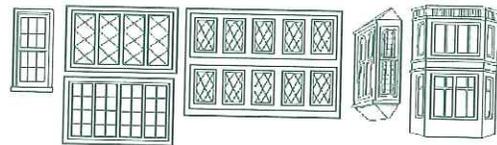


This style also includes:  
Stick, Queen Anne and Richardsonian Romanesque



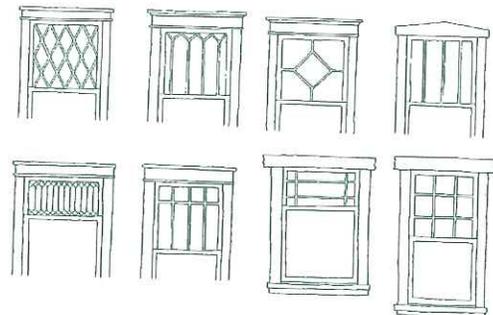
### Tudor Revival 1890 - 1940

This style includes: Colonial Revival and Neo-Classical



### Prairie 1900's - 1940

This Style Includes: Craftsman



## Inappropriate Window Styles for the Older Home

The styles below are incompatible with historic homes and should be avoided.



# Preservation Guidelines

## *Appropriate Window Maintenance*

Check the wooden parts of your windows to see if they are soft, cracked, or split. If sashes or frames are deteriorated, window panes can fall out and create a hazard as well as the image of visual blight. Proper window maintenance requires that all deteriorated wood be replaced with new pieces and the old paint scraped off. Cracks should be filled with caulk or wood putty and the surfaces sanded.

Any glazing putty that has loosened should be replaced. The entire surface of the window frame needs to be primed with a good quality oil-based primer and then painted with one or two coats of latex or oil-based paint.

Window panes that have been broken or loosened are easily fixed by first removing all broken glass and old glazing putty. Then the glass can be replaced with new panes similar to the originals. Use glazier's points and putty, to reglaze the new glass as well as any loosened panes. Removing the sash may make this task easier.

The joints between the window frame and the masonry opening also should be checked for deterioration and damage. Loose caulk should be removed and the joints recaulked to prevent air and water infiltration.

Protect and maintain the wood and architectural metal which comprise these window components through appropriate surface treatments such as cleaning, removing rust, removing paint, and reapplying protective coating systems. Thermal window efficiency can be obtained by recaulking the windows and replacing or installing weatherstripping.

## *When To Repair Windows*

The more historically significant a window, the more important it is to preserve the window in its original condition with its original parts. When this isn't feasible, repairs should be made using as many original parts as possible to maintain the window's original style, size, and shape. Consider repairing your windows if:

- the windows are for the most part all intact;
- the windows are a significant contribution to the home's architectural or historical significance, and when replication is cost-prohibitive;
- the frames and sash are in good condition;
- the materials and/or expertise necessary for repairs are available locally;

- all window parts can be fabricated to fit without major energy losses or without restricting operations;
- the replacement or installation of weatherstripping is possible;
- the replacement or installation of insulated glass or glazing is possible, and the window panes can be replaced without damaging the existing sash; or
- the repair or installation of counterweight balances is possible.

Specific steps on how to repair window glass, frames, sills, sashes, muntins, and mouldings can be obtained through the Landmarks staff at city hall.

## *When To Replace Windows Parts*

When metal or plastic window parts are used, make sure the materials are compatible in order to minimize the amount of wear through rusting and corrosion. Consider replacing part or all of a window if:

- part of the window is missing;
- part of the window is deteriorated beyond repair, but the rest is in good condition;
- part of the window can be replaced without changing the building's appearance; or
- replacement of the part will not create an adverse effect on the materials surrounding or adjacent to it.

Changing the number, location, size, or glazing pattern of a window is never recommended. Reuse existing hardware whenever possible. If you prefer to use aluminum-frame windows, there are many types available.

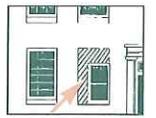
# Preservation Guidelines

## Appropriate Window Replacement

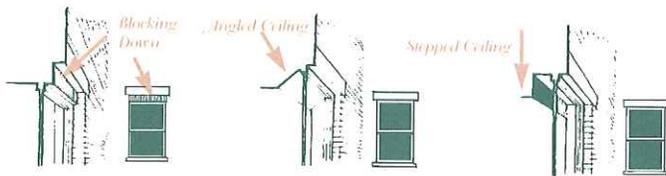
Replacing windows can severely alter the appearance of a building; therefore, it is necessary that new windows match the composition, design, texture, material, size, configuration, color, and visual appearance of the originals. Carefully consider the original casing, the size and proportions of the frame, and the size and number of panes of glass in each sash.

Windows should not be reduced in size, as this practice cheapens the character of the house as well as the streetscape. Window frames that have been boarded in and/or filled with smaller windows should be opened up again in order to increase the building's aesthetics. Non-rectangular or irregularly shaped windows such as octagons also should be removed and replaced with those more similar to the originals.

Every effort should be made to keep new ceilings above the heads of existing windows to avoid the temptation to block down the top edge of the windows. Blocking down of any kind is not allowed in historic renovation of windows. Every bit of the original window opening should be filled by a replacement window. If lowering a ceiling is necessary, find a way to retain the full height of the windows. Provide a setback in the design of dropped ceilings when they are necessary. This can be accomplished by angling the edge near the window. The best techniques to use are illustrated in these diagrams.



Avoid Blocking Down



When replacing windows, it is historically correct to choose new units of wood, rather than metal. If metal is selected, it should have a baked-enamel finish. Retain all decorative trim around windows, including lintels, pediments, and hoods. Wide trim of historic homes should not be replaced with narrow metal or plastic trim.

\* The casement windows' lack of weather-tightness creates mass sill warping, and their elongated style also has proved a challenge in the historic renovation of homes that originally featured them. Many historic home owners have met this challenge by replacing them with appropriately sized

double-hung windows. Never remove character-defining windows that are unreparable and block them in. Replace them with windows of similar design.

## When To Replace Windows

Consider replacing existing windows if:

- the existing window's energy performance cannot be improved significantly by repair or addition of parts;
- the existing window does not fit the opening tightly because of settling and other types of deterioration;
- the materials or expertise needed for repair are not available or are prohibitive by cost;
- the window or many parts of the window either are missing or are damaged beyond repair;
- the windows are not historically or aesthetically significant; or
- the existing windows can be replaced by new ones without drastically affecting the building's appearance.

Windows that are damaged beyond repair need to be replaced with new ones that match the originals in size, style, and materials. Although their construction can be wood, steel, vinyl, or aluminum, they each must fill the entire opening and duplicate the original pattern. Do not use windows inconsistent with the building's time period and style.

Standard wooden windows are relatively easy to find or have made, and they offer great flexibility in design and detail. It is a more practical construction material for partial repair or replacement. More unusual styles can be accommodated with the availability of custom ordering.

Introduced early this century, steel windows provide superb strength while using relatively small cross sections for frame, sash, muntin, and mullion members.

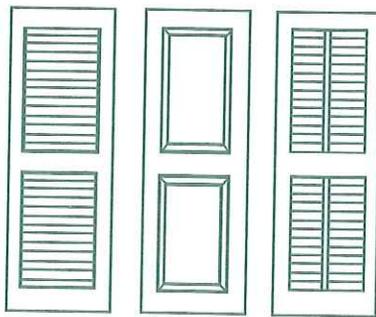
# Preservation Guidelines

## Shutters

Window shutters can add substantial dimension and beauty to the exterior of an historical home. Available in three standard styles — fixed-louvre, paneled, and moveable louvre — their beauty is dependent upon their application. The use of shutters was not a common practice in the 19th and early 20th centuries. Therefore, as a rule, shutters should be used only when there is clear evidence of their one-time appearance on a home.

Shutters that are improperly installed or inconsistent with the house's style will distract from the home's beauty. When closed, they should be large enough to cover the window without any overhang. When opened, they should be flat against the house's exterior wall, not folded away.

### Appropriate Window Shutters



Unlike the application of shutters on modern homes, on older homes they should be mounted on the window casing instead of the wall.

Street-side windows that are unwanted because of interior functional needs may be closed, by blind-stopping the opening with exterior shutters. Creating a wall-in appearance in old window openings must be avoided.

## Shutter Replacements

Most homes have windows in many different sizes. Shutters may be purchased in many styles and sizes. Choosing the right shutter for the style and period of the home is important. The chart below provides a guide for proper measurements when replacing shutters.

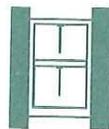
Window Opening	Shutter Width
12" to 18"	6"
16" to 21"	8"
19" to 24"	9"
22" to 29"	11-1/4"
24" to 29"	12"
27" to 32"	13"
29" to 35"	14-1/2"
33" to 38"	16-1/2"
36"	18"

A good rule of thumb to follow when ordering shutters not listed on this chart:

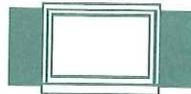
- measure the window width,
- divide by two,
- add two inches per shutter.

This will equal the shutter size needed on the historic home.

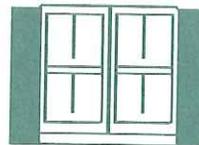
### Window Shutters That Are Not Sized To The Window Opening Are Inappropriate For Most Historic Homes



Too Long and Thin



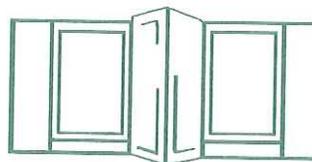
Shutters will not Cover the Window when Closed



Shutters Mounted on Wall Instead of Window Casing



Too Short and Too Wide



Shutters do not Lie Flat when Open



Inappropriate

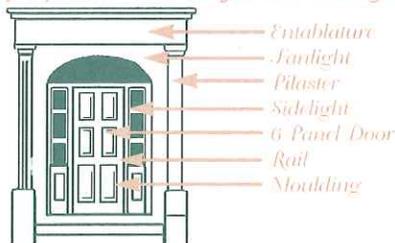
# Preservation Guidelines

## Rehabilitating Doors and Entries

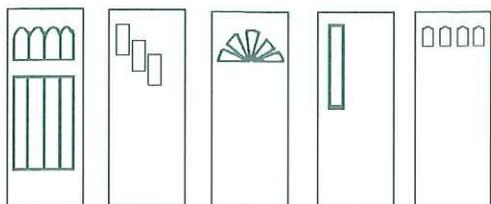
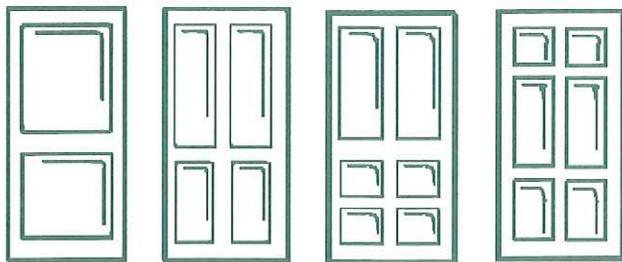
Doors and entries are dominant features that make a first impression on those who visit your home. Therefore, it is important for doors and entries to follow the design of the home. The most typical feature of doors on older homes is the divided panel design.

Whenever possible, the original entryway, door, entablature (the horizontal part in classical architecture that rests on the columns and architrave), fanlights, sidelights, rails, glazed transoms, decorative mouldings, and pilasters should be retained and repaired. If the originals are irreparable, the replacements should match the style and size of the original, and as many of the original parts as possible should be maintained. Doors that are flush, without trim, or with narrow modern trim should never be used. Be sure not to cover existing transoms or sidelights which frame a door and give it interest and character. If it is necessary to replace parts such as columns and door hoods, maintain the same proportions and symmetry as the original.

*Appropriate Entrance for the Older Home*



*Appropriate Entry Doors for the Older Home*

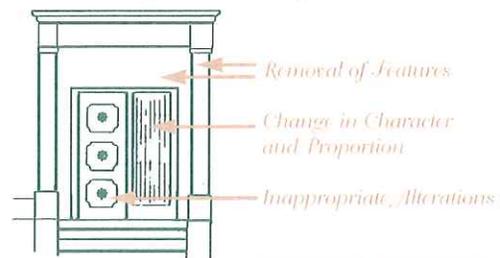


*Inappropriate Entry Doors for the Older Home*

For homes where the front doors are noteworthy, a plain storm door with the largest amount of glass possible should be used. If new sliding-glass doors are to be used, they should be installed only at the rear of the building, out of public view.

Colored aluminum replacement doors can be used only if their colors match that of the inner doors. When original doors are replaced with aluminum, it is necessary to paint them according to the building's color scheme. New aluminum must be exposed to weather for at least two months before painting or washed with an acidic base solution. Once conditioned, the exposed aluminum surface must be cleaned and the entire surface primed with zinc chromate primer or metal primer. Use proper paint, as directed by the primer's manufacturer.

*Inappropriate Alterations for the Older Home*



*Appropriate Storm Doors for the Older Home*



*Inappropriate Storm Door for the Older Home*

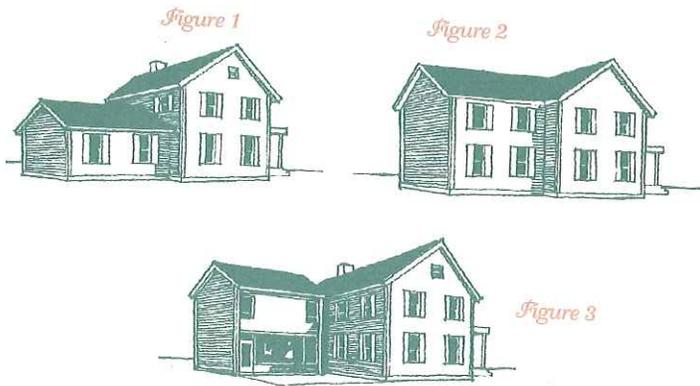


# Preservation Guidelines

## Rehabilitating Additions

Keep new additions to a minimum, making them compatible with the existing building in style, scale, proportion, building materials, bulk, height, massing, size, and texture. Modern metal and wooden tool sheds sold at building-supply stores do not conform to the architectural styles of the older houses and should not be constructed. Additions should be confined to the rear of the building so they are out of sight to passers-by.

In figures one and two below, we see the traditional approach in which the wall face of the new extensions have been set back a little from the older structure. This setback not only helps articulate the new wing clearly, but also avoids the flush joining of old and new materials. In figure three, the wall of the new wing is pushed well back to illustrate the possibility of creating a pleasant outdoor living space sheltered by the two sections of the house. This addition example keeps the level plan with the original home and uses all like materials.



In figures four and five below, no effort was made to relate the new wing to the existing house in material, detail, proportions, or directional emphasis. This illustration represents a concrete block addition, with metal windows. This should be avoided at all costs.

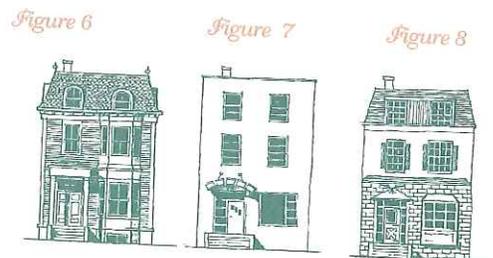


## Rehabilitating Exteriors

Figures 6,7, and 8 show a typical nineteenth-century wooden house and what can be done to it by mis-directed rehabilitation. Figure 6 shows the original house with essential details such as the cornice, fascia, and corner boards which enclose the wooden clapboard walls like a picture frame. The main features give life to the facade by introducing light and shadow and speak of interior space and comfort.

Figure 7 shows all the details that gave interest and historic value to the original facade have been removed, and the end result does not conform to preservation guidelines. The thin metal gravel stop is no longer an adequate lid because it does not "stop" the building properly. Removal of the bay window and the use of horizontally-paned sashes completely destroy any historic value to the home.

Figure 8 illustrates the opposite extreme which makes the house look older than it was by the use of false "historical" manufactured components. Everything that was real in the original facade is now replaced by false substitutes: the bay window, the capped flat plywood imitation, colonial pediment without the proper cornice, the door, and undersized shutters. Finally, the change of material on the lower floor breaks up the unity of the facade wall.



The original Front as Designed

Phony Modern or "Modernistic"

Phony Colonial or "Instant Tradition"

# Preservation Guidelines

## Rehabilitating Roofs and Dormers

Roofs and dormers often define the architectural style of a building. It is important to retain existing material wherever possible. If new asphalt shingle roofing is necessary, choose a color that will accentuate the house and surrounding buildings. Grays, greens, and browns are preferred. Repair and retain original cornices and cresting, finials, or other decorative detail at the roofline.

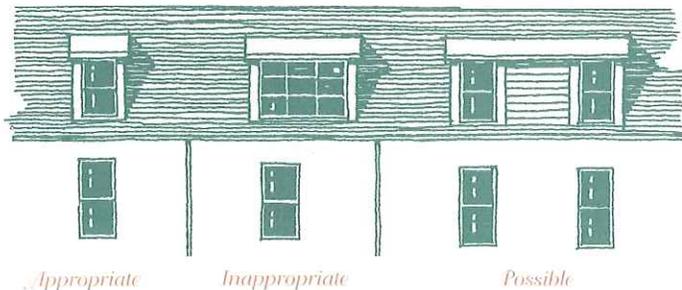
You should retain the home's original roofline as it appears from the street or sidewalk. The addition of new skylights is allowed, but they must be flat and parallel with the roofline and installed only in areas not visible from the street. No portion of the roof should be removed to create decks.

Roof vents should be of a flat pan design and be enamel finished to blend in with the roof material. Roof vents should always be placed on the least visible side of the building. Ridge vents are recommended on gabled roof houses. Gable end venting is allowed, but louvers must not be mill-finished and should replicate the width of the siding whenever possible. Louvered vents should not be used to replace existing windows on any part of the front facade.

New gutters should have straps mounted below the shingles, not surface mounted. Metal flashing and valleys should not have a mill-finished (shiny galvanized) appearance to the metal finish).

## Dormers

Repair and retain existing turrets and dormers, maintaining the original roof slope and windows. New dormers should be added only to houses where dormers were a part of the original design or are characteristic of the architectural style. Dormers should be the same size, shape and style as dormers of similarly styled houses.



It is essential that dormers, which are an important part of the home's design, not be altered or removed unless there are very good reasons. Structural decay and the need for increased headroom may require a dormer to be rebuilt. The new dormer should follow the same building lines, to maintain visual continuity.

If new dormers are installed, they must have windows consistent with the rest of the home's windows, both in form and arrangement. This is important to the overall historic character of the home.

## Rehabilitating Trim

Uniquely styled trim—whether wood, metal, stone, clay tile, terra-cotta, or glass—adds a great deal of style, charm, and value to an older home. Such ornamental details include: dentils, bracket work, cornerboards, finials, pendants, bargeboards, and window and door hoods. It is in the trim that many homes achieve their style.

Although the removal of trim makes for easy maintenance, trim should be retained wherever possible. It is much easier to preserve and repair than it is to replace once it has been thoughtlessly removed. In areas where replacement is necessary, it should be with detail similar to the original in materials, size, and design.



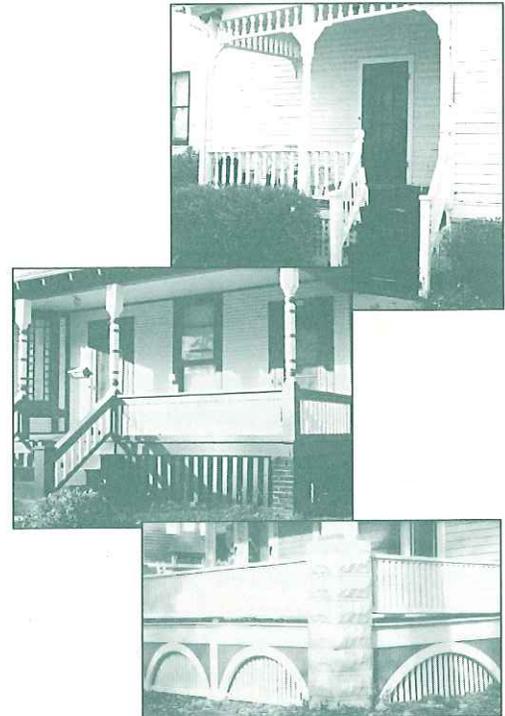
# Preservation Guidelines

## Rehabilitating Porches

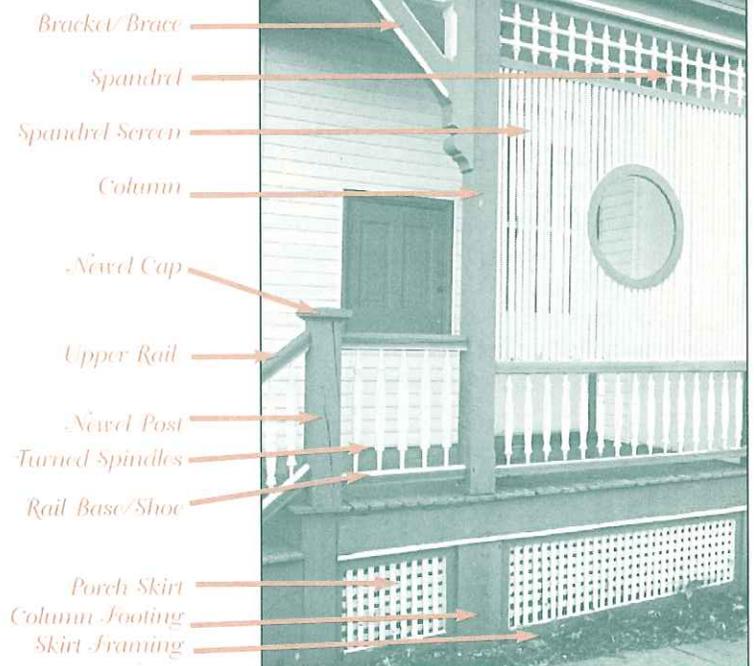
Porches are a major design element in many older homes. Porch design and subsequent repairs dramatically effect the character of historic homes; therefore, removing or enclosing porches at the street facade should be avoided. Wherever possible, retain and repair original posts, rails, and trim, including porch skirts. Where replication is necessary, all new elements should match the original as closely as possible.

Rebuild steps with materials appropriate to the facade, matching the original design whenever possible. The run of steps should match the original configuration. Stringers and tread, as well as risers, are needed in the construction of any staircase. All components that come into contact with the ground should use pressure-treated lumber, which is more resistant to weathering and rotting. However, even pressure treated lumber should be painted or finished with opaque stain that compliments the house.

Construction and design should encourage the flow of air beneath the porch and stairs to limit trapped moisture, which leads to rotting. Also be sure to pitch the floor away from the house to allow water runoff, seal all end grain, and vent columns and newel posts at both the top and bottom. Air circulation is the key to preventing rot in porch columns and newel posts, so avoid unnecessary wood-to-wood contact that can trap moisture.



## Components of a Porch



# Preservation Guidelines

## Rehabilitating Fences

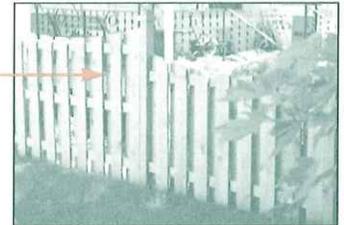
Fences can add a great deal of interest and attractiveness to your historic property. They also provide added privacy, security, and safety. There are several basic rules to consider when choosing which fence to install on your property. However, before you start digging holes and buying lumber, you must first ask the Landmarks Commission for review.

The general rule is to choose a style that best suits the style of your home. For example, a white-picket fence would be appropriate for a Queen Anne, and a wrought-iron fence would be appropriate for a Second Empire. Styles that are inappropriate include cyclone, split-rail, and wire mesh. While stockade fences provide privacy, they should be avoided whenever possible.

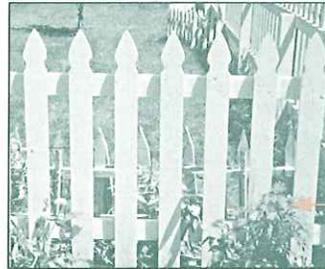
The Zoning Ordinance specifies the height of front-yard fences. If your fence is sight-proof (if it is less than 50 percent see-through), it cannot be higher than three feet. A picket fence with 3" boards and 3" spacing between boards is still considered sight proof.

Within six months of installation, all wood fences should be finished with paint or an opaque stain. Heavy-bodied, opaque stains are recommended for fences because of their resistance to peeling. Choose colors that are complementary to the entire color scheme of your home. Proper finish preserves the wood and minimizes the rustic, rural appearance. In general, cedar is the best wood to use, as it is both rot and insect resistant.

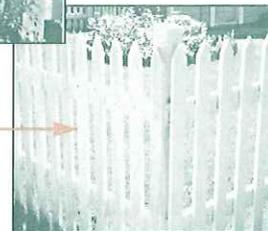
Shadow-Box Fence - Scalloped



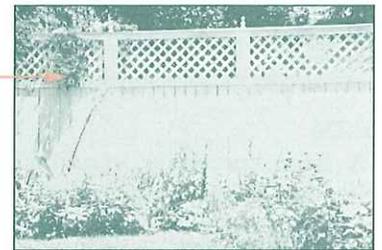
Picket Fence - French Gothic



Picket Fence - Pointed



Stockade Fence - Lattice Top



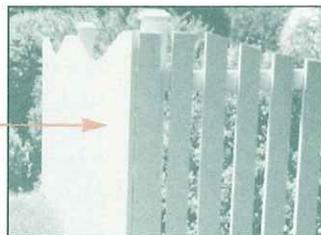
Stockade Fence - Painted



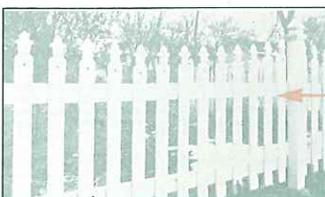
Shadow-Box - Dog Eared



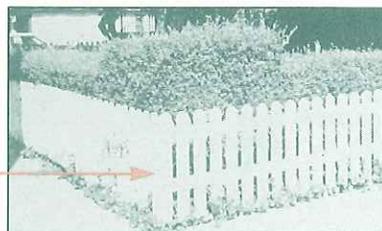
Picket Fence - Scalloped



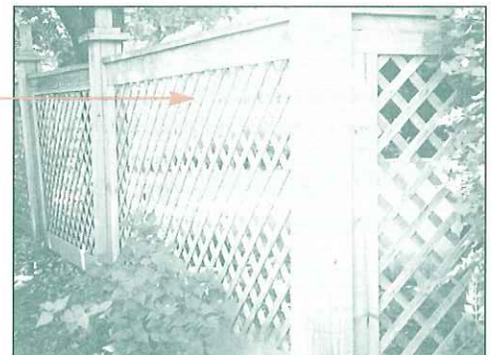
Picket Fence - Esquire



Picket Fence - Dog Eared



Lattice-Work Fence



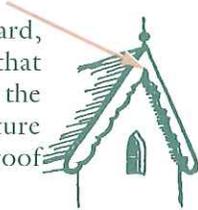
# Glossary of Architectural and Building Terms

## ARCHITRAVE

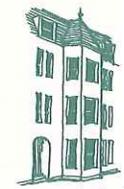
The lowest part of an entablature or, as more commonly used in connection with houses, the molded trim around a door or window opening.

## BARGEBOARD

A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.



## BAY WINDOW



A projecting bay with windows that forms an extension to the floor space of the internal rooms. On the outside, the bay should, properly, extend right down to ground level.

## BEAM

A large horizontal structural member, usually of wood or metal, that spans between columns or supporting walls.

## BELT COURSE

A horizontal "belt" formed by a projecting course (or courses) in a masonry or wood sided wall for decorative purposes.

## BOW WINDOW

A curved bay window taking the form of a segment of a circle in plan.

## BRACKET

A small projection, usually decorated, which supports or appears to support a projecting cornice or lintel.

## CAPITAL

The head of a column

## CLAPBOARDS

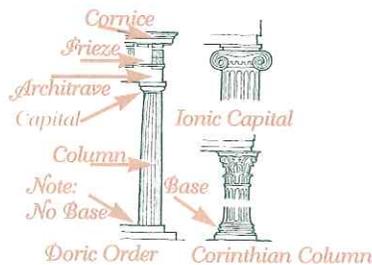
Narrow, horizontal, overlapping wooden boards that form the outer skin of the walls of many wood frame houses. These lines give the wall a distinctive texture.

## CLASSICAL

The architecture of ancient Greece and Rome. Later styles include: Renaissance, Georgian, Federal, Greek Revival, Renaissance Revival, Italianate and Second Empire. The European styles of Romanesque and Gothic inspired the Romanesque and Gothic Revival styles and the Queen Anne style of the nineteenth century.

## COLUMN

A vertical shaft or pillar that supports or appears to support a load.

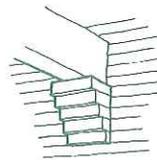


## CONTEMPORARY

"Belonging to the same period."

## CORBEL

A projection or building-out from a masonry wall, to support a load or for decoration.



## CORNER BOARD

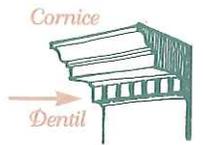
Narrow vertical boards at the corner of a wood frame building, into which the clapboards butt.

## CORNICE

The top part of an entablature, usually molded and projecting to a wall or window or door opening.

## DENTIL

One of a series of small rectangular blocks, similar in effect to teeth, which are often found in the lower part of a cornice.



## DORMER

A structure containing a vertical window or windows that projects through a pitched roof. The term also describes the window or windows.



## ENTABLATURE

The horizontal piece, also referred to as a cornice, usually made of wood or metal, that spans between columns and walls.

## FACADE

The front or face of a building, emphasized architecturally.

## FASCIA

A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.



## GABLE

The portion, above eaves level, of an end wall of a building with a pitched or gambrel roof.

## GAMBREL

See Roof Types.

## HIPPED

Also see Roof Types.

# Glossary of Architectural and Building Terms

## LINTEL

A horizontal beam over an opening in a masonry wall, that carries the weight of the structure above.



## MANSARD

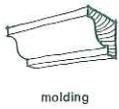
See Roof Types.

## MASONRY

Exterior wall material, such as brick or stone, which is laid up in small units.

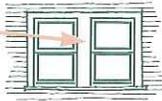
## MOULDING

A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices, as well as trim around window and door openings.



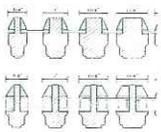
## MULLION

The heavy vertical wood piece which divides two or more windows.



## MUNTIN

The part of a window, usually wood or metal, which divides a window and helps to hold the glass in place.



## ORDERS

In classical architecture an Order consists of a column, or shaft (with or without base), its capital, or head, and the horizontal Entablature above, which it supports

## ORIEL WINDOW

A projecting bay with windows, which emerges from the building at a point above ground level.



## PANE

The glass in a window which allows one to see in or out of the window. Also known as a window light.

## PEDIMENT

A low triangular gable in classical architecture, formed by raising the top portion of the cornice of the entablature to follow the slope of the roof.

## PITCH

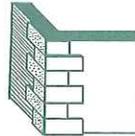
The angle of slope a roof would have. A pitched roof can be low-pitched, high-pitched, and so forth.

## POINTING

The outer, and visible, finish of the mortar between the bricks or stones of a masonry wall.

## QUOINS

The dressed stones at the corners of buildings, usually laid so that their faces are alternately large and small.

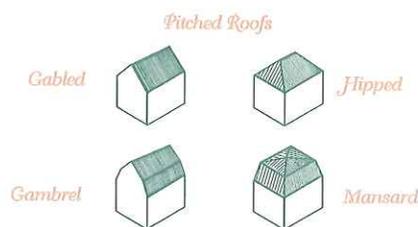


## RAFTER

One of the sloping joists in a pitched roof.

## ROOF TYPES

Roofs are either flat or pitched. The Monopitch, or Shed, roof is a type of pitched roof, but with only one slope. The simplest regular form of pitched roof has vertical end walls that form gables; if the pitch is continued around the end walls it is known as a Hipped roof. The Gambrel and Mansard roofs have two pitches and were developed in order to have more headroom inside the roof space: the Gambrel has vertical gables on the end walls, but the Mansard has the same roof profile on all four sides, making it in effect a "Hipped Gambrel."



## SASH

The moving parts of a window are known as sashes and move within the fixed frame.

## SHUTTERS

Small wooden "doors" on the outside of windows, originally used for security purposes and now retained or installed mainly for decorative effect.

## SIDING

The narrow horizontal or vertical wood boards that form the outer face of the walls in traditional wood frame houses.

## SILL

The lowest horizontal member in a frame or opening for a window or door.

## SOFFIT

The underside of any architectural element.

## SPANDREL

The space between an arch and a rectangle that encloses it



## TRANSOM

A horizontal bar of stone or wood across the opening of a window or across a panel.

## WATER TABLE BOARDS

Found just above the foundation. The part of a wall exposed horizontally when the portion above it is reduced in thickness; often sloping with a projecting drip mould on the lower edge to stop water from running down the walls.

## VALLEY

The intersection between two sloping surfaces of a roof, towards which water flows the opposite of a hip.

## VERNACULAR

Relating to the architecture of a region or ethnic group.